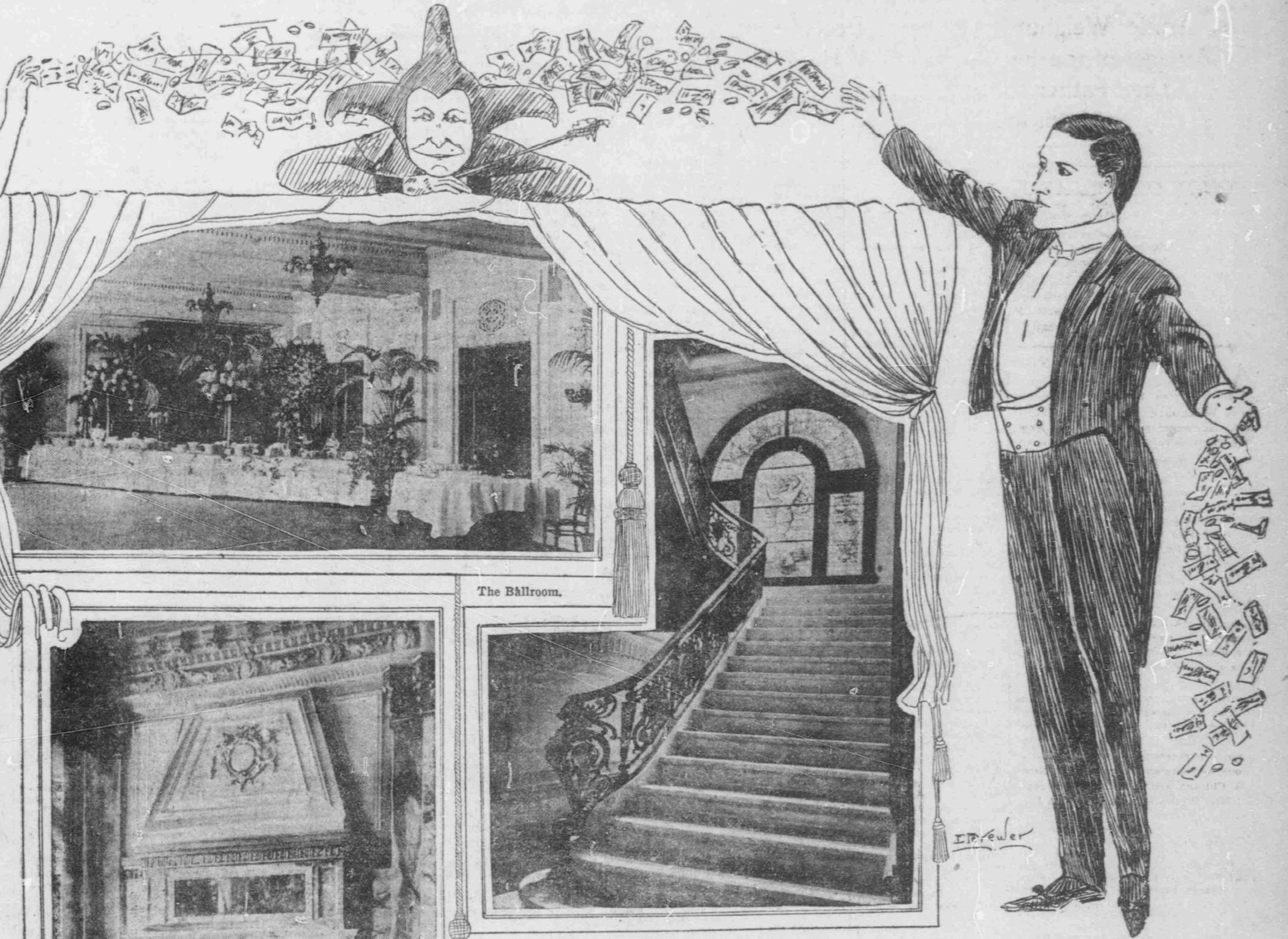


Extravagance of Living Run Wild—As Shown in Newest Hotels

Some Necessary Articles of Equipment of Larger Houses

60,000 napkins.
60,000 pieces of silver.
15,000 plates.
20,000 towels.
6,000 sheets.
5,000 pictures.
4,000 chairs.
5,000 spoons.
5,000 forks.
5,000 knives.
10,000 pieces of glassware.



The Ballroom.

A Stairway Effect With Stained Glass Window.

Old Style of Hostleries Built Merely for Comfort Are Being Replaced by Palaces Whose Interior Furnishings Require the Expenditure of Millions.

SOME PRICES PAID BY PATRONS OF NEW HOTELS

\$10 a day and upward for meals alone.
\$20 a day and upward for meals with wine.
\$150 a day for a suite of three rooms and two baths.
\$25,000 a year for rent of best suites.
\$1,000 a week for very handsome apartments with valet or maid furnished by hotel.

A GREAT dignity of the Roman Catholic Church once made the prediction that in the end it would be the American worship of the material things of life which would prove the downfall of the nation. His opinion was based on the extravagant splendor which marked the decadence of every great city of pagan civilization. His warning has been echoed by men of all creeds and in various callings of life, who point to the wide departure the country has made from the simplicity that characterized its foundation and commencement.

The fever which consumes the American people to lead the world has accomplished much that is beneficial. The advance of the United States along the paths of invention and the mechanical arts has forwarded the progress of civilization in leaps and bounds. At the same time, Yankee enterprise has carried some improvements to a limit beyond which it is bewildering to speculate, and foremost among the number is the building and equipment of the hotels of the past few years.

From Simple Beginnings.

From the simple old tavern, of the young republic which offered "refreshment to man and beast," from the comfortable inn of the mother country where Jack Falstaff was wont to take his ease, there has developed a modern palace fitted up with an Oriental magnificence and barbaric splendor which surpasses the most rosy visions of the desert dreamer.

Does such a statement sound extravagant? Let a glance be taken at the latest New York hotel, built at a cost of nearly \$6,000,000 for the entertainment of but 200 guests; where a single room has been furnished at a cost of more than \$10,000, and a suite furnished so magnificently that the management feels justified in charging a yearly rental of \$25,000.

This latest place of entertainment is the St. Regis Hotel, at the corner of Fifth Avenue and Fifty-fifth Street, which was built for John Jacob Astor, and has just been opened to the public. The management proudly claims that in richness of furnishings and lavish expenditure of money upon the equipment there is nothing like it in the world.

The most expensive wall paper is entirely too cheap for the walls not covered with slabs of costly marble. Satin damask at \$17.50 a yard is used in the comparatively poorly furnished rooms for those who can only afford to pay a paltry \$20 or \$25 each day. In the suites damask is banished from the view of easily offended eyes, and in its place is

handloom silk tapestry which is worth anywhere from \$10 to \$50 a yard. In some of the reception rooms the walls are covered with hand-embroidered silk and satin made in Paris.

Mahogany Too Cheap.

Ordinary mahogany wood furniture would have been entirely too cheap to meet the taste of the decorators of the St. Regis. White mahogany is allowed in some apartments. Satin wood is very costly, and by virtue of that has gained admission into many of the rooms. But the one wood that meets all requirements, or possibly the one requirement, is genuine Circassian walnut. This is the material of nearly all the furniture and all the doors.

There are 800 bathrooms in the building, which amounts to four for each guest. The flooring, walls, and ceiling of these lavatories are composed of slabs of pure white marble. Strange to relate the tubs are merely porcelain. But then the doors are solid mirrors; there are highly polished glass bars to assist one in getting in and out of the tub, and in place of the ordinary rubber sheet to confine the spray from the shower there are curtains of purest linen duck, changed after each use of the bath.

Oil paintings are barred from the hotel. In their place are signed proofs of costly antique prints. On the mantels of the reception rooms will be found Louis Quinze candelabra, no two alike, and clocks of the same period. One of the reception rooms is after the period of Henry IV, and contains real Gobelin tapestries. Another takes you back to the time of Francis I, with its stiff prie-Dieu and straight backed chairs. As a matter of course, all the furnishings of these rooms are strictly in keeping with the period, so that it would be well to have a more modernly comfortable sitting room to retire to for rest.

The flooring of the building is made of granite chips and concrete, which is fireproof, burglarproof and ratproof. The fireproof frames are of bronze and the glasses double. The corridors are white marble occasionally relieved with settings of mosaic and Mexican onyx. All of the rooms are fitted with long distance telephones and an internal service communication system within the building. One million, five hundred thousand dollars was expended in the furniture for the 200 rooms. A single set of the Circassian walnut is worth \$2,000 uncovered. A like amount is required to cover it with fabric to correspond with the

A Characteristic Mantel and Fireplace.

In the reception rooms the furniture is quite simple. There is a "canape," two "marquise" chairs, a couple of "duchess" chairs, and a pair of light gilt ones. Some form of table there is, of course, and an overstuffed sofa, together with numerous smaller articles.

Bedrooms Elaborately Furnished.

The bedrooms are more elaborately fitted. First of all, there is either a single bed or a new set of twin beds. This latter has between the two portions a table called a "somme" on which there is an electric light with adjustable green shades. At the foot is a slumber couch for day naps. There is an overstuffed armchair and two "lady's chairs" with backs designed to fit the feminine shape. There are two everyday chairs, a chiffonier, a dressing table, a cheval glass, and an arrangement of mirrors known as a "costumeur."

It is estimated that from \$10 to \$20 a day will cover the cost of meals for a single person, and this includes wines. Your bill at the cafe may be increased by having your own exclusive service, private china and glass and silverware that is reserved for your own table. There are three servants to each guest. Every man has his valet furnished, and the women have individual maids. All of this attention is bestowed upon guests as soon as you rent one of the five-room and two-bath apartments at a rate of from \$100 to \$150 a day.

Visitors to Florida are familiar with the string of handsome hotels along the East Coast, built by Henry M. Flagler, the Standard Oil magnate, as a fad and to carry out a boyhood dream of conducting first-class places of entertainment. But comparatively few appreciate the architectural magnificence that characterizes some of the buildings.

Reproduction of Spanish Grandeur.

In the old Spanish town of St. Augustine money was literally flung away in the execution of a design to carry out the storied past of the quaint old city and the country that founded it. Workmen were imported from Spain to reproduce in the new buildings the splendor of the old Alhambra of the Moors and other celebrated ruins of Castile and Aragon.

About the Alameda three palaces were built. In the center is the celebrated Hotel Ponce de Leon; opposite to it is the Alcazar, and completing the group is the old Cordova. The intentions of the projector of the scheme are completely answered in the result, and it is no difficult matter to wander about the courts and flower-bordered walks, listening to the "splashes of fountains and the gush of limpid rills," and fancy one's self back in the land of Granada in the days of Boabdil.

The Ponce de Leon is built of the shell material found on Anastasia Island, called coquina. The entrance, in the center of the one-story portico, on the Alameda, is designated by two independent gateposts, on each one of which, carved in

high relief, is a lion's masque. It is the heraldic lion of Leon, the sturdy Spanish town, which so long, and so bravely withstood the Moors. It is an emblem, too, of the doughty warrior, Juan Ponce de Leon, who spent the last years of an honorable life seeking in Florida the spring of perpetual youth. Above the full centered arch in the gateway, repeated in the spandrels of the panel arches, is the stag's head, which was the sacred totem of Seloy, the Indian village on whose site St. Augustine was built. At the two interior corners of the court are graceful towers, reaching 150 feet into the clear blue sky. Each side of the square tower is pierced near the top with an arched window, opening upon a balcony like those of the Mohammedan mosque, from which at morning, noon, or nightfall were heard the muezzin's call to prayer.

Beyond the court is the grand entrance, a full centered arch twenty feet wide, around the face of which, in a broad band, curved in relief on a row of shields, a letter to a shield, runs the legend, Ponce de Leon. Garlands depend from the shields, which are supported by mermaids. In the wall on each side of the doorway is a deep fountain niche, from which the water issues through the mouths of dolphins.

The decorations of the rotunda are true to the Spanish Renaissance style. Painted on the pendentives of the coffer ceiling of the second story are female figures typical of Adventure, Discovery, Conquest, Civilization. Four other figures represent the elements, Earth, Air, Fire, and Water. The decorations in the penetrations are lyres, with swans on either side. The lyres are surmounted alternately by a masque of the Sun God of the Florida Indians.

A broad stairway of marble and Mexican onyx leads to a landing, from which is entered the dining hall. In antique letters set in mosaic in the floor of the landing is a verse of welcome, taken from Shenstone. On each end, north and south, of the central dining hall is a panel of dancing Cupids, with roguish faces and outstretched hands, representing the feast; some extend clusters of luscious grapes and bread and cups of wine in welcome to the guest, while others ladle steaming olla from great Spanish caldrons.

On the wall above are pictured ships of Spain, with sails full set and gracefully waving streamers and pennants; they are the high pooped Spanish caravels of the sixteenth century, just such vessels as that in which Ponce de Leon came to Florida in his search for the fountain. On the pendentives between the stained glass windows, allegorical paintings represent the four seasons. The grand parlor decorations are in ivory white and gold, with frescoes by Toiletti of cupids and garlands and dill-drapery amid clouds in the corner ceiling.

The Alcazar is of Spanish renaissance style. The court is a mass of foliage and flowers. A running stream covered by a rustic bridge, half hidden with tropical blooms, half hidden with numerous fountains. At night myriads of electric lights of rich red, green and blue cast their soft effulgence over the scene. To complete it all, there is during the season a full orchestra to furnish music in the warm evenings of a Florida winter.

Toledo's Gate of the Sun.

The Cordova does not follow the Spanish renaissance architecture. The suggestions for the heavy walls and battlemented towers were found in the strong castles and town defenses of Spain; it recalls those architectural monuments of the warring ages of the past—vast piles of masonry, which grew with the increments of hundreds of years, and the conflicts of Roman and Goth and Moor and Christian. Thus the archway on the north facade, was an adaptation of the Puerto del Sol, or Gate of the Sun, of Toledo, one of the famous remains of the Moorish dominion in Spain. The balconies of the lower range of windows are the "kneeling balconies" of Seville, so called because the protruding base was devised by Michael Angelo to permit the faithful to kneel at the passing of religious festivals.

In Philadelphia there will be flung open to the public in a few days a magnificent eight-million-dollar hotel—the Bellevue-Stratford, at the corner of Broad and Walnut Streets, the second largest hotel in the world. It is an eighteen story building of the French style of architecture, without elaboration of treatment, save in the stone balconies which spring out here and there and relieve the blankness of the walls and add to the dignity and beauty of the whole. Ornate gables rise from the sixteenth story, and these enhance the strictness of the French renaissance and throw into high relief the few external embellishments.

Beautiful as are the furnishings and settings of the Bellevue, it is the equipment and the amount of material required to run the enormous hotel that startle one most when the figures are learned.

Forty-six Miles of Carpet.

If all of the floors were spread upon the ground side by side they would cover twelve acres of land. To carpet this expanse of flooring 80,000 yards—nearly forty-six miles—of carpet are required, not to mention the numerous rugs. There are two and one-half miles of corridors alone to be fitted with ruging.

The multitude of rooms in the big house swallow up 15,000 pieces of furniture, while the adornment of the walls calls for 5,000 pictures—not prints or chromes, but oil paintings, water colors, etchings, and engravings. The pictures in a few rooms cost less than \$400; in many apartments the cost ran as high as a thousand dollars for each room.

There are 2,700 windows, nearly all of them with shades, lace curtains, and portieres while 4,300 doors had to be fitted with locks and hinges, and hung. And in every bedroom there is built an individual safe deposit vault for the deposit of money, jewelry, or valuables of any kind. It is no longer necessary to leave your valuables with the clerk. The safe have combination locks, which may be set to any fancy. While the guest occupies the room no one else can get into the little vault.

Guests at the hotel will not be required to depend upon the City Hall timepiece for the hour of day or night, as 700 clocks are scattered about the building. Besides keeping the patrons posted they will keep the clock tender busy.

Hand-Embroidered Tapestry Instead of Wall Paper, Furniture at \$4,000 a Set, and Solid Marble Bathrooms Are Some of the Costly Items.

UNIQUE FEATURES

All water used in hotels filtered in power room and stored in 90,000 gallon capacity tanks. Marble switchboards controlling 20,000 lights. Drinking water pumped from artesian wells 500 feet below the basement. 1,000-ton capacity coal bins furnish from 30 to 40 tons a day to engines that furnish light, power, and heat. Incinerating plants for destruction of garbage, first run through sorting rooms, where silverware and other valuables are rescued. Automatic laundries do all washing of the hotels without manual labor. Elevators perched on long steel shafts that rise high in air or plunge deep in earth as hydraulic engines raise or lower them.

The height of the building, from sidewalk to flagpole, is 315 feet, and it delves 26 feet under ground. On the roof, 275 feet above the lobby, is a promenade 125 yards long, from which every corner of the city may be viewed.

There are a great many facts concerning the construction of the hotel that would have made the average builder of not so very long ago gasp with amazement. Here are a few:

It contains one and a half million bricks, exclusive of all the great mass of other material. If the building could be placed on some Brobdignagian scale and weighed it would turn the beam at 5,000 tons. This is exclusive of the furniture. As a specimen of the heavy framework used, there are two girders, 63 by 11½ feet, that weigh 94,000 pounds each. These nearly went through Broad street when they were being taken to the building on specially constructed wagons.

The house contains 275 miles of steam piping and thirty-three miles of plumbing piping, weighing, in the aggregate, more than 1,500 tons. The piping would reach from Philadelphia to Boston. The radiators used have a total weight of 180 tons.

Twenty thousand electric lights throughout the house give assurance that there will be no night there.

To promote the convenience of patrons and facilitate the work of the 700 employees, 1,300 telephones have been provided. There are thousands of push-buttons and an amazing network of interior wires. A telegram may be sent, a letter mailed, a cigar, a daily paper, a box of candy, a dinner for fifty people, and even a special train ordered, without the guest leaving his room. Every room is in telephonic connection with every other room.

Such minor details as 60,000 pieces of silverware, 50,000 pieces of glassware, 10,000 plates, and other equipment for the dining-rooms are referred to simply for the benefit of those careful housewives who count their sideboard treasures every day.

The house contains over 400 bathrooms, in addition to a battery of Turkish, Roman, and Grecian baths. It has modern appliances at every hand for the convenience of the guests and to facilitate prompt service.

A fully equipped theater is a novel hotel adjunct, while a splendid ballroom, large enough to serve as a parade ground for a regiment of soldiers, is a necessary one in these days of ambitious functions. The Bellevue-Stratford has both.

Twenty-eight dining-rooms ought to

be ample to look after the needs of the inner man.

The floors throughout are of marble and tile; the walls of marble, life, and decorative plaster. The only wood used—doors, mantelpieces, and window sills—is richly grained mahogany, treated by a process of fireproofing. The grand stairway is in two parts from the first floor to the second, where the sections join and form a broad and easy footway to the roof.

Guests will not lack artistic surroundings. In addition to the pictures in every room, each parlor contains a cabinet filled with objects of art selected from all parts of the world. There are numerous table and mantel ornaments as well.

A striking feature of the arrangement is that every floor is practically a hotel in itself. If it were cut off from the rest of the house, it could still go ahead receiving and caring for guests. In the center of the corridor on each floor is an employee, who combines the functions of floor superintendent, clerk and telephone operator.

As one would naturally suppose, the scale of prices for entertainment here may run up to a dizzy figure, or may be kept within the moderate bounds, as suits the individual patron. It isn't really necessary to engage a suite of rooms at \$10,000 or more a year, but one may do so. The increasing annoyance of the servant problem, however, and a growing disinclination to assume the cares and responsibilities of house-keeping are causing hundreds of families, annually, to seek refuge in hotel life. Six months ago more than seventy-five prominent families had arranged to give up their homes and take apartments at the Bellevue-Stratford. The number has increased considerably since.

Those rooms and sections of the Bellevue-Stratford that are intended for the public use have been beautified with a lavish and artistic hand. The fixed ideas of the decorations is harmony of tones and colors, so that the combinations shade into each other, and the result is a restful but striking and exceedingly pleasing whole.

On the ground floor the visitor enters the lobby, always a popular gathering place and sort of social clearing house. This lobby is given a dignity and an imposing appearance by immense Venetian marble pillars, of a yellowish hue, strikingly handsome, veined and mottled and capped with bronze. An old ivory effect is given the stucco relief

(Continued on Page Nine, this Section.)